

CONCERT HALL, EDWARD JOHNSON BUILDING \* FEBRUARY 25, 1973 AT 3 P.M.

# S. A. S.



ROBERT AITKEN FLUTE



EZRA SCHABAS  
ANTONIN BRODIE



CONDUCTOR

SAXOPHONE

ENSEMBLES



KUBALEK

PIANO

## PROGRAM

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### The Creation of the World

Darius Milhaud

Victor Martin, violin  
Kathy Caswell, violin  
Vladimir Orloff, cello  
Nancicarole Monohan, double bass  
Robert Aitken, flute & piccolo  
Christine Little, flute & piccolo  
Melvin Berman, oboe  
Stanley McCartney, clarinet  
Howard Knopf, clarinet  
Paul Brodie, alto saxophone

Christopher Weait, bassoon  
Eugene Rittich, french horn  
Stephen Chenette, trumpet  
John Tickner, trumpet  
Ralph Sauer, trombone  
John Wyre, timpani & percussion  
Allen Beard, timpani & percussion  
Jeremy Ronson, timpani & percussion  
John Hawkins, piano  
Ezra Schabas, conductor

### Angels and Devils

Henry Brant

Angels in the Mind

Angels and Devils

Devils in the Mind

Robert Aitken, flute  
Betty McBurney, piccolo  
Judy Tant, piccolo  
Angela McWilliams, piccolo  
Christine Little, C flute  
Dodie Layton, C flute

Robert Bick, C flute  
Peg Rannem, C flute  
Louise Courville, C flute  
Anne Keefer, alto flute  
Penny Clarke, alto flute

## INTERMISSION

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Sonata (1943)

Paul Hindemith

Ruhig bewegt

Lebhaft

Sehr langsam

Lebhaft

Paul Brodie, alto saxophone

Antonin Kubalek, piano

Six Exchanges for Soprano Saxophone

(WORLD PREMIER)

Lothar Klein

Paul Brodie, soprano saxophone

Brodie Saxophone Quartet

Paul Brodie, soprano  
Lawrence Sereda, alto

Robert Pusching, tenor  
John Price, baritone

Four Madrigals (arranged by Paul Harvey)

Adieu Sweet Amarillis

April is in my mistress' face

Sometime she would, and sometime not

Amyntas with his Phyllis fair

John Wilbye

Thomas Morley

Giles Farnaby

Francis Pilkington

Quartet Op. 109

Alexander Glazunov

Canzona Variee

Variation I

Variation II

Variation IV

Variation V

AN EVENING OF BRASS MUSIC

DIRECTED BY PROF. STEPHEN CHENETTE

MONDAY, FEBRUARY 26, 1973 AT 8:15 P.M.



## The Creation of the World

Darius Milhaud

The Creation of the World is a combination of classic elegance in the writing and a deliberate primitivism in the musical material itself - in this case, Harlem jazz, inspired firsthand. But the ballet for which this powerful music was created was set not in Harlem but in primitive French Africa. It is an African creation story, based on a scenario by Blaise Cendrars, with tremendously powerful stage designs and costuming by Fernand Léger.

Milhaud first heard jazz in London in 1920. Typically, he sat right down next to the players and made notes on every bit of the new technique. Soon after, arriving in New York, Milhaud caused consternation by announcing to the press that Europe was now being influenced by American music for the first time - jazz music. Again typically, Milhaud asked the head of the Negro Musician's Union to dinner, and found himself embroiled in restaurant complications wholly unknown to a Frenchman. Then -- he was taken to Harlem.

"We were the only white folk there," he writes in his very readable autobiography Notes without Music. "The music I heard was absolutely different from anything I had ever heard before and was a revelation to me... When I went back to France, I never wearied of playing over and over, on a little portable phonograph shaped like a camera, the Black Swan records I had purchased in a little shop in Harlem. More than ever, I was resolved to use jazz for a chamber work..."

And thus it happened that The Creation of the World was composed, for eighteen instruments including the jazz saxophone. The music, once again, follows timeless classic procedures. It tells its own jazz story; but note, that the opening is a pan-European slow introduction in an almost pastoral sort of counterpoint, and that later on there is a masterful fugue on a jazz theme, straight out of Bach. The jazz, of course, is not our "modern jazz" but that of the true early "New Orleans" school, as transferred to Harlem in the days before jazz was either known or fashionable outside Negro circles. It is a sobering thought that, perhaps, here in Milhaud's precise observations we have a more accurate picture of that idiom than in most "authentic" jazz revivals of the present day.

## Angels and Devils

Henry Brant

Henry Brant was born in Montreal on September 15, 1913. He began composing at a very early age and when his family immigrated to New York in 1929, he promptly won a scholarship to the Juilliard School of Music, where he proceeded to earn every available prize or award for original composition. In the Spring of 1934, he graduated, fully equipped to help supply the Depression's demand for serious music.



Angels and Devils (Contd.)

Henry Brant

Thus it was that he entered the world of popular music as an arranger. Whenever these assignments let up, he composed for himself and in 1940 his score for the Ballet Theatre production of "The Great American Goof" provided his first real taste of success.

At about the same time, he began to teach at his alma mater and Columbia University and still continues to, today, at Bennington College, Vermont.

Brant's catalogue is astonishing for its size and diversity. As early as 1931, while still a student at Juilliard, Brant showed his originality and taste for unusual instrumental combinations with his flute concerto, that bears the fanciful title of Angels and Devils. It calls for a virtuoso soloist and an 'orchestra' of three piccolos, five flutes and two alto flutes. The late Georges Barrère was the soloist for the first performance in New York on February 6, 1932.

The composer has volunteered the following précis of the "elements... incorporated into the musical vocabulary of Angels and Devils: 1. Harmony. Chords up to eleven notes, including polychords and tone-clusters as well as the normal harmonic vocabulary. 2. Counterpoint. Up to ten independent voices. A double fugue forms the development section of the sonata-structured first movement. The second movement has several sections in eight-part counterpoint climaxed with a dissonant fugato shortly before the end. 3. Style. While predominantly serious, the music has many jazz, circus, and bird-vocabulary aspects, especially in the second and third movements. 4. Sonorities. The specialties of the flute - double-tonguing, triple-tonguing, flutter-tonguing, rhythmed vibrato, multiple trills and runs, and various composites of these elements - are found in a variety of registers. Simple unisons of alto flutes, of low C flutes and of piccolos also are used."

Then as now, Henry Brant has been an experimentalist, a renegade if you like, always attempting the unexpected. His musical world lies close to that of Ruggles and Ives. In Bennington, Vermont, he continued his work with stereophony culminating in a work for band groups situated in each corner of the local ball park and plans for a work spread over a radius of several miles. His experimentation has also led to the building of complete instrumental sections covering the bottom to the top of the orchestral range, such as a cello with the range of a violin, a xylophone consisting of large bars of granite and a contra bass flute to add to the already large family of bass, alto, C, Eb flutes and piccolo. One of his most recent works is a most successful arrangement of a late Beethoven String Quartet for the Dorion Woodwind Quintet.



Sonata (1943)

Paul Hindemith

Just prior to the death of Hindemith, he had been approached to write a work for saxophone and had agreed. Unfortunately, the piece was not undertaken. This work is a sonata for alto horn. It is very much suited for the alto saxophone, showing the instrument's lyrical side, while the pianist's part is formidable. Hindemith wrote a poem as the IV Movement, which he called "The Posthorn".

Horn Player

Is not the sounding of a horn to our busy souls (even as the scent of blossoms wilted long ago or the discolored folds of musty tapestry, or crumbling leaves of ancient yellowed tomes) like a sonorous visit from the ages which counted speed by straining horses' gallop, and not by lightning prisoned up in cables; and when to live and learn they ranged the countryside, not just the closely printed pages? The cornucopia's gift calls forth in us a pallid yearning, melancholy longing.

Pianist

The old is good not just because it's past, nor is the new supreme because we live with it, and never yet a man felt greater joy than he could bear or truly comprehend. Your task it is, amid confusion, rush, and noise to grasp the lasting, calm, and meaningful, and find it anew, to hold and treasure it.

Six Exchanges for Soprano Saxophone  
(WORLD PREMIER)

Lothar Klein

Lothar Klein, Chairman of the University's Graduate Department of Music, is a member of the Canadian League of Composers and the Canadian Music Centre. "Exchanges derives its title from the 'exchangeability' of its six sections. Composed a year ago, the work's six sections reflect contrasting musical and technical characteristics idiomatic to the soprano saxophone. Although I had used this beautiful instrument in an orchestral context, the chance to compose a solo piece for a performer of Paul Brodie's skill, attracted me. Exchanges is dedicated to him."